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TRANSCRIPTIONS
FOR HARP
BY
CARLOS SALZEDO

➤ BACH, JOHANN SEBASTIAN	
<i>Bourrée, from the Partita I.</i>50
CORELLI, ARCANGELO	
<i>Giga</i>50
COUPERIN, FRANÇOIS	
<i>Sarabande, from the "Quatrième Concert Royal"</i>50
DURAND, A.	
<i>Chaconne</i>60
GLUCK, C. W. von	
<i>Gavotte from "Armide"</i>50
MENDELSSOHN, FELIX	
<i>Spring Song</i>50
PESCETTI, G. B.	
<i>Sonata in C minor</i>90
RAMEAU, JEAN-PHILIPPE	
<i>Gavotte, from "Le Temple de la Gloire"</i>50
<i>Rigaudon</i>60
<i>Tambourin</i>50

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NOTE

Explanations of the new signs used in this piece can be found in "Modern Study of the Harp," by Carlos Salzedo (*Edition 1746*), and in "Method for the Harp," by Lucile Lawrence and Carlos Salzedo (*Schirmer's Scholastic Series, No. 209*).

L'explication des nouveaux signes employés dans ce morceau se trouve dans "L'Étude Moderne de la Harpe," de Carlos Salzedo (*Edition 1746*), et dans la Méthode pour la Harpe," de Lucile Lawrence et Carlos Salzedo. (*Schirmer's Scholastic Series, No. 209*).

Bourrée

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Transcribed for Harp
by Carlos Salzedo

From the Partita I

Johann Sebastian Bach
1685 - 1750

risoluto

f

p

cresc.

f

p

cresc.

f

ff

This page contains five systems of musical notation for a piano piece. The notation is written for the right and left hands on grand staves. The key signature is three flats (B-flat, E-flat, A-flat). The time signature is 4/4.

System 1: Starts with a forte (*ff*) dynamic. The right hand features complex chordal textures and arpeggiated figures with fingerings such as 1-3-4, 2-3, and 1-2-3. The left hand provides a steady accompaniment. Chord labels below the staff include D \flat and C \flat .

System 2: The right hand continues with intricate patterns, including triplets and sixteenth-note runs. The left hand has a more active role with eighth-note accompaniment. Chord labels include D \flat , C \flat , E \flat , G \flat , and D \flat . The system concludes with a piano (*p*) dynamic marking.

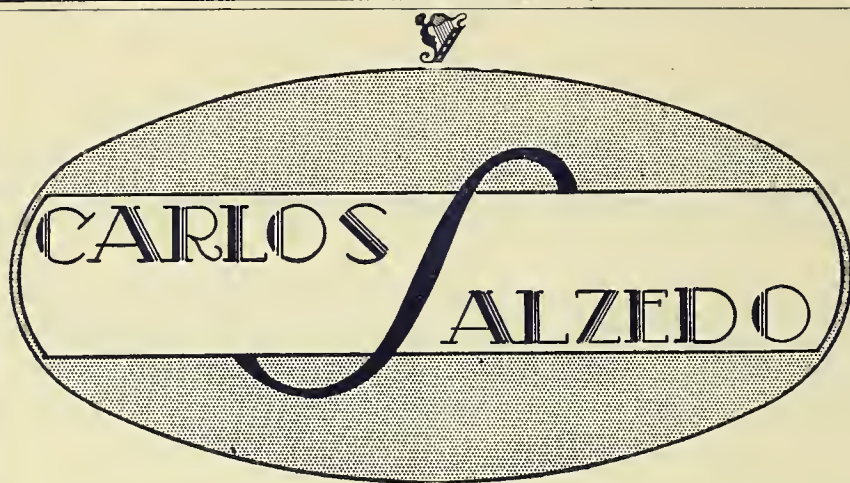
System 3: Features a crescendo (*cresc.*) marking. The right hand has a melodic line with many accidentals, while the left hand has a rhythmic accompaniment. Chord labels include E \flat , G \flat , A \flat , D \flat , G \flat , E \flat , A \flat , and D \flat .

System 4: Begins with a forte (*f*) dynamic. The right hand has a descending melodic line, and the left hand has a rhythmic accompaniment. Chord labels include G \flat , E \flat , and D \flat .

System 5: The right hand has a melodic line with many accidentals, and the left hand has a rhythmic accompaniment. Chord labels include A \flat , Ab— \flat , and G \flat . The system concludes with a piano (*p*) dynamic marking and a final chord.

The sheet music consists of five systems of staves. The first system shows intricate fingerings and a *Fb* chord. The second system includes the marking *cresc. molto* and a *f* dynamic, with chords *Ab*, *Fb*, *Ab*, *Gb*, and *Ab*. The third system features a *p* dynamic and a *marcato* section, with chords *Ab*, *Cb*, *Ab*, *Db*, and *Cb*. The fourth system includes a *molto* section, *ff* and *sf* dynamics, and chords *Gb*, *Db*, *Ab*, *Eb*, *Gb*, and *F#*. The fifth system concludes with a *pesante* section, *ff* dynamics, and a *1^a a tempo* section, with chords *Ab* and *Ab*.

(1) Jouez seulement le Sol \flat ; la pédale Fa \sharp n'est employée que comme renforcement du Sol \flat .
 Play only the G \flat ; the F \sharp pedal is used but to reinforce the G \flat .



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